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TRIBECA

Episode #100

Pilot

Written by

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Directed by

Steve Carell

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TRIBECA
Episode #100
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CAST LIST

ANGIE TRIBECA

CHET ATKINS
DR. MONICA SCHOLLS
DR. EDELWEISS
OFFICER DJ TANNER
TRIBECA'S MOTHER
TRIBECA'S FATHER
K9 DAVID HOFFMAN

JAY GEILS
MAYOR JOE PERRY
LUGE
MRS. PERRY
MONIQUE VIVARQUAR
PROFESSOR EVERETT LAMEREAU

OLD LADY
PRETTY YOUNG WOMAN
TEACHING ASSISTANT
VARIOUS CONTRACTOR
PLUMBER
COP

SET/LOCATION LIST

INTERIORS:

TRIBECA'S APARTMENT

- BEDROOM
- KITCHEN
- BATHROOM
- BUILDING HALLWAY

PRECINCT HOUSE

- LIEUTENANT CHET ATKINS OFFICE
- POLICE GYM BOXING RING
- POLICE LOCKER ROOM

TRIBECA'S CARS

- FORD FLEX
- FORD EXPLORER
- FORD ECONOLINE VAN
- FORD ESCAPE
- FORD FOCUS HYBRID

MAYOR'S OFFICE

MAYOR PERRY'S RESIDENCE

MONIQUE VIVARQUAR APARTMENT

FORENSIC LAB

VERDUGO VALLEY COLLEGE

- ART CLASSROOM
- LAMEREAU'S OFFICE

EXTERIORS:

PUBLIC PARK

LOS ANGELES STREET

CITY HALL

UPSCALE NEIGHBORHOOD

TRIBECA'S CARS

- FORD FLEX
- FORD EXPLORER
- FORD ECONOLINE VAN
- FORD ESCAPE
- FORD FOCUS HYBRID

FORENSIC LAB

VERDUGO VALLEY COLLEGE

- PARKING LOT
- QUAD

CEMETERY

PRONUNCIATION GUIDE

Angie Tribeca = Try-bek-a
Dr. Monica Scholls = Showls
Dr. Edelweiss = Aydol-weiz
Jay Geils = Guy-als
Luge = Looja
Monique Vivarquar = Veevar-kwa
Everett Lamereau = Lama-row
Gyro = Geero
Mahjong = Mah-zjhon

OPEN ON:

THE SOUND OF A CHEAP DIGITAL ALARM CLOCK.

ANGLE ON: CLOCK. IT'S 4:45 AM.

- 1 INT. TRIBECA'S APARTMENT - MORNING 1
Wide shot of a sparse, undecorated apartment.
- 2 INT. TRIBECA'S BEDROOM - CONTINUOUS 2
After a moment, a hand reaches from under the covers and shuts off the alarm.
- 3 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 3
The sounds of pounding. Relentless, methodical. Close on bare feet running on a treadmill. Side view of legs running furiously.
- 4 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 4
From behind, the form of a WOMAN, suspended by gravity boots, doing inverted sit-ups.
- 5 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 5
More pounding. A well-used punching bag. Hands (clearly those of a large MAN) pound the bag.
- 6 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 6
A knife flashes past, and strikes a human silhouette target. Several knives, ninja throwing stars and bullet holes are clustered at the target's head and genitals.
- 7 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 7
Several balloons tied to strings hang in a row. A foot reaches up and systematically pops each balloon with a swift kick.

8 INT. TRIBECA'S APARTMENT - SHORT TIME LATER 8

A row of pumpkins placed neatly atop a high shelf. A flurry of leg kicks and arm swipes destroy them.

9 INT. TRIBECA'S KITCHEN - SHORT TIME LATER 9

A hand grabs a box of Rice Krispies and then reaches into the fridge for a carton of milk.

Once the cereal and milk is in bowl, it is kicked into the air, and then smashed with a forearm flash.

Fists pound the refrigerator door, leaving large scarring dents.

10 INT. TRIBECA'S BATHROOM - SHORT TIME LATER 10

Quick cuts of the woman showering and dressing.

She does pull-ups on the shower rod. She swings wet towels like nunchucks, smashing various parts of the bathroom. A fogged up mirror is wiped clean. The woman's face is clearly seen for the first time. She is pretty, serious and tough.

She plucks a hair from her nose, (the only time she expresses any sign of pain) and then smashes the mirror with her fist.

11 INT. TRIBECA'S BEDROOM - SHORT TIME LATER 11

She dresses, and slings on her shoulder holster. Her badge flashes. She is an LAPD detective.

She straps on a leg holster. She then straps a large bowie knife to her thigh. She slides a compound bow down the back of her pants.

She exits her apartment.

12 INT. BUILDING HALLWAY - CONTINUOUS 12

A long line of CARPENTERS, ELECTRICIANS, FURNITURE DELIVERY MEN, PAINTERS etc, flow into Angie's Apartment.

VARIOUS CONTRACTOR
Hi Angie!...Have a nice day!

PLUMBER
You go get 'em Angie Tribeca!

Full screen chyron: "**TRIBECA**". Accompanied by sound of blaring siren, and then a jail cell door slamming.

END OF OPENING

ACT ONE

13

EXT. PUBLIC PARK - MORNING

13

A crowd has gathered. Yellow Police tape cordons off a section of the park.

Tribeca arrives in her FORD FOCUS HYBRID. (Angie, and all other characters will drive several different FORD products in the course of an episode.)

Tribeca walks toward the crime scene where she finds:

Medical examiner, DR. MONICA SCHOLLS, 30s - glasses, brainy, quirky.

TRIBECA

What have we got?

Dr. Scholls hands her some Vick's Vap-o-Rub.

DR. SCHOLLS

Here, you're gonna need this.

Angie and Scholls walk to a body nearby.

DR. SCHOLLS (CONT'D)

Old lady. Looks to be in her late nineties, early hundreds. Found her lying here next to a bag of groceries.

TRIBECA

What happened?

DR. SCHOLLS

She was either shot to death, or smothered with a pillow. Won't know for sure until we get her back to the lab and cut her open.

The Old Lady is revealed to be very much alive.

OLD LADY

Hello. Could someone help me up?

The cops continue to believe that she is dead.

A ROOKIE COP arrives at the scene. He sees the Old Lady and begins to throw up.

OLD LADY (CONT'D)
Is that man all right?

The Old Lady is covered with a sheet, and wheeled past the Rookie Cop, who continues to throw up.

TRIBECA
(To Rookie Cop)
You'll get used to it...

Tribeca puts on sunglasses.

TRIBECA (CONT'D)
Unfortunately.

A high pitched scream of The Who's "Won't Get Fooled Again" is revealed to be just another cop screaming at the old woman's "corpse".

CUT TO:

14 INT. PRECINCT HOUSE - LATER

14

Officer DJ TANNER 30's approaches Tribeca's desk. He is accompanied by his K9 partner, DAVID HOFFMAN 5 - German Shepard.

TRIBECA
Tanner, Hoffman...

TANNER
Tribeca..,

HOFFMAN
(Barks)

TANNER
Lieutenant wants to see you.

TRIBECA
What's this about?

TANNER
I don't know, but he didn't look happy.

TRIBECA
He never looks happy.

TANNER
(Big smile)
You got that right...

Tribeca smiles.

CLOSE ON: HOFFMAN WITH HUGE HUMAN TEETH SMILE.

15 INT. LIEUTENANT CHET ATKINS OFFICE - MOMENTS LATER 15

CHET ATKINS, 50s - No-nonsense man in charge, sits behind his desk.

Tribeca enters.

TRIBECA
You wanted to see me lieutenant?

ATKINS
Tribeca, I'd like you to meet you
new partner, Jay Geils.

JAY GEILS, 30s, handsome, soulful.

Tribeca and Geils are immediately, insanely attracted to one another.

TRIBECA
With all due respect Lieutenant,
this is stupid. I don't want a
partner, don't need a partner.

ATKINS
All due respect Tribeca, but you've
got you head up your ass. You're
getting a partner.

GEILS
All due respect ma'am, Lieutenant,
but she seems like a complete A-
hole, and your breath smells like a
baby's diaper.

ATKINS
Listen. You two are partners. So
you better get used to it. Tribeca,
this is Jay Geils. Geils, Tribeca.

GEILS

Charmed.

TRIBECA

Don't count on it. Lieutenant, you know that partners don't work out well for me.

ATKINS

Well maybe two-thirty-seven is the charm.

Tribeca backs down.

ATKINS (CONT'D)

I've got a case for you two. The Mayor is being blackmailed. Get down to City Hall. He's expecting you yesterday.

CUT TO:

16 EXT. LOS ANGELES STREET - DAY

16

CUT TO:

17 INT. TRIBECA'S FORD FLEX - SAME

17

Geils rides shotgun.

TRIBECA

Something you should know. I don't like partners, and I especially don't like partners who try to get personal. I don't want to know about your screwed up childhood, your history of depression, or even you dog's name, got it?

GEILS

Got it.

CUT TO:

18 EXT. CITY HALL - MOMENTS LATER

18

The Ford Flex pulls up. Tribeca and Geils get out.

TRIBECA

(Mid conversation)

...And then they "forgot" to tell me that the antibiotics might give me a yeast infection. THAT was pleasant.

END ACT ONE

ACT TWO

19

INT. MAYOR'S OFFICE - LATER

19

MAYOR JOE PERRY, a mild mannered, good natured, man of the people.

MAYOR PERRY

Someone has photos.

TRIBECA

What kind of photos?

MAYOR PERRY

Compromising photos.

GEILS

Did you hump a dolphin?

MAYOR PERRY

No, no, no. Look...

With that, the Mayor pulls open his shirt to reveal many, many large and inappropriate tattoos. Including, but not limited to:

'Separate but equal', a bathroom stall with the words 'Susan B. Anthony is a Whore' and 'Mustache Rides 50 Cents.'

MAYOR PERRY (CONT'D)

I was young. And stupid. Someone took photos. They say that they'll ruin my career if I don't pay them four thousand dollars. I don't have that kind of money.

TRIBECA

Who could have taken these pictures?

MAYOR PERRY

The only people I can think of would be my wife and my mistress.

(MORE)

MAYOR PERRY (CONT'D)
They're the only people who have
seen me without a shirt.

GEILS
That's it?

MAYOR PERRY
And every Wednesday I pose nude for
a drawing class at Verdugo Valley
College.

TRIBECA
Let's start with the wife.

CUT TO:

20 EXT. UPSCALE NEIGHBORHOOD - LATER

20

Tribeca and Geils emerge from Tribeca's FORD FOCUS.

TRIBECA
... so I said, "Nobody gets
syphilis anymore. Are you serious?"

They knock on the door.

A shirtless male housekeeper, LUGE, vaguely Scandinavian,
answers the door.

LUGE
May I help you?

TRIBECA
Is Mrs. Perry home?

LUGE
May I ask you to state you
business?

GEILS
Listen chump. I've had just about
enough of your lip...

Geils slaps Luge in the face.

LUGE
That was completely unexpected.

Luge slaps Geils.

GEILS
OK, that does it.

Geils tears off his shirt and attacks Luge. They roll around on the front yard. Arms and legs flailing. It is somehow not as violent as it should be. There is mostly hair pulling, grabbing and hugging. A little biting. Lots of sweaty upper torso.

The mayor's wife, MRS. PERRY comes door. She is a picture perfect political spouse.

TRIBECA

Mrs. Perry?

MRS. PERRY

Yes?

TRIBECA

Tribeca, LAPD. May I have a moment of your time?

MRS. PERRY

Of course, please come in.

They enter, and leave the two men writhing in the front yard.

CUT TO:

21

INT. MAYOR PERRY'S RESIDENCE - MOMENTS LATER

21

MRS. PERRY

My husband is a complicated man detective. Those tattoos might be a part of who he used to be, but they aren't who he is now. Oh, excuse my rudeness... May I offer you some tea?

TRIBECA

No, thank you ma'am.

MRS. PERRY

Cream-filled donut?

TRIBECA

No, thank you.

MRS. PERRY

Baby back ribs?

TRIBECA

A little early in the morning for me, ma'am.

MRS. PERRY

Well, they're here if you want them. Who could be trying to extort money from my husband?

Through the window, Luge and Geils continue to tussle.

TRIBECA

What about you?

Mrs. Perry is eating a rib. She has sauce all over her face.

MRS. PERRY

Me? Oh, don't be silly. I have access to all of my husband's accounts. Why would I try to blackmail him?

TRIBECA

Do you love your husband Mrs. Perry?

MRS. PERRY

I most certainly do not! How dare you accuse me of loving my husband?

Then-

MRS. PERRY (CONT'D)

Gyro?

Mrs. Perry hands Tribeca a plate of Gyros.

TRIBECA

Here's what I don't understand.

Tribeca takes a bite, most of the Gyro meat and toppings fall onto her lap and onto the floor.

MRS. PERRY

What's that?

Mrs. Perry is now eating a large cotton candy.

TRIBECA

If you can't stand this man, why do you stay married to him?

MRS. PERRY

We have an arrangement. I let him have his playthings... and he lets me have mine.

She looks out the window in the direction of Luge, who is still fighting Geils.

TRIBECA

He gets a mistress and you get Luge?

MRS. PERRY

Wait, what? No! My play things.

She motions to the yard, which is filled with toys. A Barbie jeep, a Big Wheel, a swing set, etc.

MRS. PERRY (CONT'D)

He has a mistress? You have got to be shitting me.

TRIBECA

I shit you not ma'am. Sorry to take so much of your time.

CUT TO:

22 INT. TRIBECA'S FORD EXPLORER - MOMENTS LATER 22

TRIBECA

Well that went nowhere fast. Let's see what we can get out of the mistress.

WIDEN TO REVEAL: GEILS AND LUGE STILL WRESTLING IN THE BACK SEAT.

CUT TO:

23 INT. MONIQUE'S APARTMENT - LATER 23

Tribeca and Geils sit with the Mayor's mistress MONIQUE VIVARQUAR 30's/40's.

MONIQUE

Oh, I know the Mayor, oh yes. Intimately.

A wry smile crosses her face.

TRIBECA

When was the last time you saw him?

MONIQUE

Who?

TRIBECA

The Mayor.

MONIQUE

Never met him.

She takes a long drag out of an extra long electronic cigarette. She blows the smoke (mist) in Tribeca's face and laughs.

TRIBECA

Someone is trying to take advantage of some of his... physical attributes.

MONIQUE

I took advantage of his physical attributes. Many times.

She laughs.

MONIQUE (CONT'D)

If you know what I mean?

She winks at Geils.

TRIBECA

Apparently, there were photos taken of his body art. Photos that could destroy him.

MONIQUE

I already destroyed him. With having sex with him. If you catch my drift? I did it with him, and he did it with me, if you understand my meaning.

She laughs and takes another e-cigarette drag.

GEILS

(Sternly)

That looks cool. And it smells wonderful.

TRIBECA

We're looking into everyone who might have had the opportunity to see his tattoos.

MONIQUE

Oh, I saw his tattoos all right.
And his pee pee, if you know where
I'm coming from? His bathing suit
area. But without a bathing suit.

Monique raises her eyebrows up and down. Then winks.

TRIBECA

You're lying.

MONIQUE

No I'm not!

TRIBECA

You never had an affair with the
Mayor.

MONIQUE

Yes I did. It was sordid and
raunchy.

TRIBECA

Describe the tattoo he has on his
left shoulder.

She struggles to answer.

MONIQUE

Uh, uh, what are they called? A
shamrock, no a heart, a heart with
some words on it...

TRIBECA

Wrong. A picture of a sheep with
the words 'That's What Sheep Said.'

MONIQUE

Fine. Fine. He's not my lover.

TRIBECA

I think we're done here.

Tribeca gets up to leave,

MONIQUE

But we did make out once in high
school.

Tribeca moves toward the door,

TRIBECA

Thank you for you time Ms.
Vivarquar.

MONIQUE
 (Calling after her-)
 HE WENT TO SECOND BASE WITH ME.
 (then dramatically
 weeping)
 He went to second base... with
 me...

CUT TO:

24 INT. TRIBECA'S FORD ESCAPE - SHORT TIME LATER

24

GEILS
 I don't get it. Why would she lie
 about having an affair with the
 Mayor?

TRIBECA
 Simple really. The Mayor is a man
 with something to hide, right?

GEILS
 Right. His weird tattoos.

TRIBECA
 Right. But he needs something else,
 something to throw people off.

GEILS
 A second secret.

TRIBECA
 Exactly. He asks a high school
 girlfriend to pose as his
 mistress...

GEILS
 To create a diversion...

TRIBECA
 A smokescreen...

GEILS
 Which keeps the real secret...

TRIBECA
 Under wraps.

They are nose to nose. For a moment it looks like they are
 going to kiss. Then they don't. Then they look like they will
 again. Then it doesn't happen.

They turn away from each other, and then turn back, looking like they each have something to say. Their lips are millimeters apart, breathing heavily, they once again don't kiss.

TRIBECA (CONT'D)
We should get going.

The windows are completely fogged up. Tribeca puts the car in gear and begins to pull away.

CUT TO:

25 EXT. TRIBECA'S FORD ESCAPE - CONTINUOUS 25

The car moves forward and smashes into a line of plastic trash cans. The car then hits a pile of large beach balls. The car continues to plow through a stack of pillows.

CUT TO:

26 INT. FORENSIC LAB - LATER 26

Dr. Scholls looks at the ransom note under a microscope.

DR. SCHOLLS
Interesting...

TRIBECA
What?

DR. SCHOLLS
The ransom note... When I place it under the microscope...

She places the note under the microscope.

P.O.V OF THE NOTE THROUGH THE MICROSCOPE

DR. SCHOLLS (CONT'D)
The print looks much larger. And when I take it away, it is immediately small again.

In the distance. The Old Lady from the park is being loaded into a cadaver locker.

OLD LADY
(From inside locker, to no
one)
Good night Margaret.

A dour faced bald headed man, DR. EDELWEISS, enters the lab in an elaborate motorized wheelchair. He controls the chair with a sophisticated joystick. He wears slightly tinted glasses, and his brow is deeply furrowed.

DR. SCHOLLS
Dr. Edelweiss.

EDELWEISS
Scholls. Tribeca. And...

GEILS
Jay Geils. I'm new.

Geils extends his hand. There is an awkward moment.

EDELWEISS
(Motionless)
As you can see, I clearly cannot
shake your hand.

GEILS
Oh. Oh, I'm so sorry.

EDELWEISS
Don't be. You didn't do it.
(Pause)
Did you?

Edelweiss eyes Geils suspiciously.

DR. SCHOLLS
This is the ransom note I was
talking about.

EDELWEISS
Prints?

DR. SCHOLLS
No, it's clean.

EDELWEISS
Let's take a closer look.

He motions to Scholls, who puts the note in a large glass box. About the size of a movie theater popcorn machine.

Once closed, a UV light illuminates the inside of the box.

Edelweiss maneuvers his chair over to the box. He casually stands up, and reaches down to another joystick on the side of the box. He uses the joystick to operate a mechanical claw.

EDELWEISS (CONT'D)

What do we have here...?

Much like a game at an arcade, he tries to pick up the note with the claw. The crane with the claw keeps missing. This continues for some time as the others look on. He grabs the note, but it slips from his grasp at the last minute. At one point, the claw grabs a here-to-for unseen stuffed penguin. The penguin is then dropped down a shoot. He is also able to grab a cheap toy helicopter, and a small stuffed snake. After several minutes he finally picks up the note.

EDELWEISS (CONT'D)

Magnify.

He looks to a video monitor of the note in the box. Nothing happens.

EDELWEISS (CONT'D)

Enlarge.

Still, nothing happens.

EDELWEISS (CONT'D)

Make look big.

Immediately, the image of the ransom note comes into extreme close up.

EDELWEISS (CONT'D)

Interesting.

TRIBECA

What is it?

EDELWEISS

The letters.

GEILS

What letters?

EDELWEISS

The letters that make up these words. You can't tell a story without words.

GEILS

You can if it's a picture book, or an interpretive dance. A painting sometimes tells a story...

Tribeca shoots Geils a look.

EDELWEISS

The harsh, haphazard way with which the "T" is crossed tells me that this is someone who is desperate. Someone who has limited options.

DR. SCHOLLS

He's right...

EDELWEISS

The round "B"s, and "D"s signify a person who is experiencing financial hardship.

GEILS

Wow...

EDELWEISS

And the close space between the letters tells me that this is someone that has a lack of respect for authority.

TRIBECA

So this is some sort of desperate individual, a person who needs money, and is willing to blackmail the Mayor in order to get it?

Edelweiss nods wisely.

CUT TO:

27

EXT. FORENSIC LAB - MOMENTS LATER

27

Tribeca and Geils approach Tribeca's Ford Focus. Tribeca carries the stuffed penguin. Geils carries the stuffed snake and the toy helicopter.

GEILS

That was incredible.

TRIBECA

That's why he's the best.

GEILS

Where to?

TRIBECA

I need to clear my head.

CUT TO:

28 INT. POLICE GYM BOXING RING - LATER

28

Tribeca and Geils spar as they add up the clues.

TRIBECA

It's not the wife.

She smashes Geils with a right hook

GEILS

How do you know?

TRIBECA

Nothing to gain. She is set.

In the background, Officer David Hoffman holds a heavy bag for DJ Tanner.

GEILS

What about the mistress?

Tribeca roundhouse kicks Geils in the head.

TRIBECA

No way. She's not even his mistress.

GEILS

(Incoherent)

Bardy Boop Boo.

CUT TO:

29 INT. CO-ED POLICE LOCKER ROOM - LATER

29

Gratuitous shots of perfect bodied police officer in towels. Tribeca buttons her shirt.

Officer DJ Tanner walks past in a towel.

TRIBECA

I feel like we are missing something. This just doesn't add up.

Geils appears behind Tribeca. His entire face is swollen. He does not look unlike the elephant man.

GEILS

(Indecipherable)

Shld uh gu tru da kowa?

TRIBECA

You just might be on to something Geils. It's worth a shot.

Office David Hoffman walks past in a towel.

CUT TO:

30 EXT. COLLEGE - LATER 30

Sign reads: 'VERDUGO VALLEY COLLEGE - ESTABLISHED 1921'

The bottom of sign reads: 'TUITION' with a running total dot matrix display. Within three seconds, the figure goes from 48 to 50 thousand dollars.

CUT TO:

31 INT. COLLEGE - ART CLASSROOM - SAME 31

PROFESSOR EVERETT LAMEREAU presides over a figure drawing class. The shoulders of a nude model can be seen in the foreground.

LAMEREAU

Recognize the arch of the back. The framework of the body.

TEACHING ASSISTANT

Professor Lamereau, two detectives are here to see you.

Tribeca and Geils approach Lamereau. Geils face is no longer swollen. He has a small band aid on his forehead.

TRIBECA

Professor Lamereau?

LAMEREAU

How may I help you detectives?

TRIBECA
We're investigating-

LAMEREAU
I keep telling you people it was a
scuba gear malfunction. I loved
her.

TRIBECA
An extortion plot...

LAMEREAU
Oh, yes, of course. Let's go to my
office.

CUT TO:

32

INT. COLLEGE - LAMEREAU'S OFFICE - MOMENTS LATER

32

LAMEREAU
I understand why you might think
that I had something to do with all
this, but rest assured that our
figure models are treated with the
utmost dignity and discretion. The
human body is a miraculous canvas,
Detective. It's a shame that you
don't put your natural attributes
to better use, for the sake of art.

TRIBECA
I don't prance around nude for
money. Not anymore.

LAMEREAU
Pity. Such a waste.

GEILS
Watch it bucko!

LAMEREAU
Now if you'll excuse me, I have to
get back to my class.

TRIBECA
Don't plan on making any out-of-
state trips in the near future.

LAMEREAU
I need to go to Phoenix for a
wedding on the fourteenth.

TRIBECA

Not happening.

LAMEREAU

And then on the twenty-fourth it's
my grandmother's birthday.

TRIBECA

No way.

LAMEREAU

...I've got tickets to the Harlem
Globetrotters in October.

GEILS

(Quietly to Tribeca)

Those tickets are tough to get.

TRIBECA

(Carefully considers)

Alright Lamereau, but don't you go
and do anything stupid.

ANGLE ON: LAMEREAU STICKING A FORK INTO A PLUGGED-IN TOASTER.

LAMEREAU

I wouldn't think of it.

TRIBECA

We'll be in touch

CUT TO:

33

EXT. COLLEGE - ART BUILDING - MOMENTS LATER

33

TRIBECA

He's hiding something.

GEILS

Absolutely.

TRIBECA

We've got to get closer to him.

A PRETTY YOUNG WOMAN walks up.

PRETTY YOUNG WOMAN

Excuse me, do you know where the
art school is? I'm late for figure
drawing class. I'm a nude model.

Tribeca looks at Geils.

TRIBECA
I think I just got an idea.

Pause.

PRETTY YOUNG WOMAN
What is it?

END ACT TWO

ACT THREE

34 INT. COLLEGE - ART CLASSROOM - LATER 34

Lamereau and the students prepare for class.

Tribeca enters wearing a blond wig, and the Pretty Young Woman's black trench coat.

Lamereau doesn't recognize Tribeca.

LAMEREAU
You're late.

Tribeca walks to the model's platform, takes a deep breath and pulls off her trench coat.

CUT TO:

35 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 35

Geils sits in the back of the van wearing headphones and speaking into a microphone.

GEILS
Tribeca, can you hear me?

CUT TO:

36 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 36

TRIBECA
(Whispering)
I'm in position.

Her position is a twisted, modern dance-like pose.

CUT TO:

37 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 37

GEILS

Good. Hey, where did you put your wire anyway?

TRIBECA

That's not important. Let's just say that we are going to have to throw it away when we're done.

CUT TO:

38 INT. TRIBECA'S FORD ECONOLINE VAN - SHORT TIME LATER 38

GEILS

Just keep an eye out for anything suspicious.

CUT TO:

39 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 39

Lamereau walks around the class.

LAMEREAU

Nice...

He walks by another student.

LAMEREAU (CONT'D)

Yes...

He looks at another student's sketch.

LAMEREAU (CONT'D)

Good. GOOD!

ANGLE ON: THE STUDENT'S SKETCH PAD

The student has drawn the words 'Good' and 'GOOD!' with an exclamation point.

LAMEREAU (CONT'D)

Remember that the human body is a temple, a form to be honored and celebrated.

He approaches Tribeca.

LAMEREAU (CONT'D)

Look upon today's Venus. She is glorious. She is as she was created. Her skin smooth and unadorned. She is not pierced, or altered or tattooed.

CUT TO:

40 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 40

GEILS

Hold on, what did he say?

CUT TO:

41 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 41

LAMEREAU

Disgusting, dirty tattoos. Ink, electronically imbedded into the skin. So gross. I just hate them so much. Tattoos that is. I would do almost anything to shame those with tattoos. I would go to great lengths to embarrass those with tattoos. Especially mildly offensive tattoos, or bad joke tattoos. You know, like something printed on a mug at Spencer Gifts. Kind of funny in the store, but later on, something that your friends think is really lame.

CUT TO:

42 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 42

GEILS

Tribeca, we got him. Go in for the kill.

CUT TO:

43 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 43

TRIBECA

Tell me Professor, would you ever blackmail someone with a tattoo?

LAMEREAU

If they were in a position of power, and if I could stand to make a cool four thousand dollars, you bet.

Tribeca pulls off her wig.

TRIBECA

Well, it looks like the Harlem Globetrotters are going to have to find someone else to throw confetti on instead of water.

LAMEREAU

(Not understanding)
What?

TRIBECA

Your blackmailing days are done.

LAMEREAU

You'll never take me alive.

Lamereau grabs Tribeca's trench coat and runs out.

TRIBECA

He's moving your way.

CUT TO:

44 INT. TRIBECA'S FORD ECONOLINE VAN - CONTINUOUS 44

GEILS

Got it.

Geils exits the back of the van.

CUT TO:

45 INT. COLLEGE - ART CLASSROOM - CONTINUOUS 45

Tribeca grabs a student's sketch pad, and begins tearing off pages. She quickly begins to fashion something out of the paper.

CUT TO:

46 EXT. COLLEGE - PARKING LOT - CONTINUOUS 46

Lamereau bolts out the front doors of the art building. He throws Tribeca's trench coat. Geils heads off in pursuit.

Tribeca emerges from the building wearing an suit made entirely of paper. It is cumbersome, and very difficult to move in quickly.

47 EXT. COLLEGE - CONTINUOUS 47

Geils pursues Lamereau on foot. Lamereau is not very fast, but Geils employs parkour techniques, which result in a much slower pursuit.

When Lamereau runs between two parked cars, Geils runs up the hood, rolls down the trunk and does a flip off the back end.

Geils climbs walls, runs across handrails, swings from drain pipes. It is very exciting. But very inefficient.

48 EXT. COLLEGE - QUAD - CONTINUOUS 48

Tribeca, on a different pursuit route, zeros in on Lamereau.

Finally, they catch up to and take down Lamereau.

TRIBECA

You are under arrest on suspicion
of extortion.

LAMEREAU

His aesthetic was offensive to me.
I wanted to embarrass him.

GEILS

Oh yeah, then why didn't you just
post the photos on Instagram or
Facebook like any decent human
being?

LAMEREAU

I was going to do that, after I got
the money.

GEILS

Well, where you're going, you won't
have to worry about that anymore.

TRIBECA

Your own little slice of hell
called "minimum security prison".

(MORE)

TRIBECA (CONT'D)

You're gonna spend the next seven months making ponchos and playing mahjong.

GEILS

...If there's any justice in the world.

LAMEREAU

You know what Tribeca? You're nothing but a... dumb jerk.

TRIBECA

Sticks and stones...

GEILS

And puppy dog tails...

CUT TO:

49

INT. PRECINCT HOUSE - LATER

49

Tribeca and Geils fill out paperwork.

TRIBECA

Interesting first day.

GEILS

Yeah.

TRIBECA

I'm sorry I was so hard on you earlier. I haven't had much luck with partners.

GEILS

I get it.

Pause.

GEILS (CONT'D)

Listen, if you're not doing anything later, I thought that maybe we could grab a beer. I mean, you do drink beer don't you?

Geils laughs.

Tribeca responds as though this were much funnier and more charming.

TRIBECA
(Smiling)
Yeah. OK. I guess so.

GEILS
So does that mean that we're
partners?

TRIBECA
(Reluctantly)
Yeah, sure, partners.

DJ Tanner walks up to Tribeca.

TANNER
Hey Tribeca, Lieutenant wants to
see you.

Tribeca and Geils get up from their desk and walk together.

GEILS
You OK with this partner thing?

TRIBECA
Yeah. Yeah, I actually have a
pretty good feeling about this...

GEILS
Cool. Me too. See you later.

They exchange a warm, flirty smile.

He turns toward the elevator. Tribeca turns toward the
Lieutenants's office.

As she walks away, Geils steps into the elevator shaft and
falls to his death.

Tribeca enters the Lieutenant's office.

TRIBECA
You wanted to see me, Lieutenant?

ATKINS
Someone is here to thank you.

The Mayor is sitting in the corner.

MAYOR PERRY
Tribeca, I don't know what to say.
You saved my career and my
reputation. Kept the city from
getting a big black eye on this
one.

TRIBECA

It's what I do, Mr. Mayor.

MAYOR PERRY

Thanks Angie, I owe you one.

TRIBECA

Just no more scandals! OK!

MAYOR PERRY

(Chuckling)

You got it sister!

As the Mayor turns to go, the left side of his face reveals a new tattoo that says: 'If you can read this, you're not Stevie Wonder' or 'A penny for your thoughts, ten dollars for your panties' or 'Smile if you're not wearing underwear'.

Tribeca and Atkins exchange a look.

CUT TO:

Full screen Chyron 'TRIBECA', accompanied by the sound of a blaring siren, followed by a jail cell door closing.

THE END

EPILOGUE

50

EXT - CEMETERY - DAY

50

Angie kneels in front of a gravestone.

TRIBECA

Hello, Mother... Are you surprised to see me? I think maybe you are. You're probably thinking I've finally forgiven you. Well, I haven't. I'm not there yet. I don't know if I'll ever be in that place. I was a child. You should have protected me.

WIDEN TO REVEAL: TRIBECA'S MOTHER, VERY MUCH ALIVE, STANDING NEXT TO HER.

MOM

It was the eighties. Everyone wore shoulder pads. Honey, your Dad's going to be late for golf.

TRIBECA'S FATHER WAVES FROM A CAR PARKED NEARBY.

DAD

Let's get a move on sweetie pie.

Tribeca and her Mom move toward the car.

MOM

Why do we always have to meet you
at the cemetery. It's so morbid.

END EPILOGUE